

שאלתה: הוראה הפקות קולנוע בעולם  
מילות מפתח: הוראת הפקות קולנוע בעולם. הוראת הפקות מדיה.  
media/film production; youth ; children; new media ; formal and  
informal

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מספר פריט: 12826  
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כותר: מבעד לעדשת הלמידה העצמית: הוראת קולנוע ככלי חינוכי-טיפולי  
מחבר: שחר, גילה  
עורך: פריצקר, דרורה  
מו"ל: מכון מופ"ת  
סידרה: תמה  
שנה: 2018  
בתוך: להתנסות ולהרגיש : למידה עצמית משתפת באקדמיה  
עמודים: 122-138  
מקום: תל-אביב  
מילות מפתח: למידה עצמית; קולנוע; הוראה; טיפול באמצעות אמנות;

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מספר פריט: 11908  
מיון: R1444  
סוג: מחקר  
כותר: סוגיות זהותיות בחשיבה ובעשייה הפדגוגית של מורים לקולנוע - עבודת  
דוקטורט  
מחבר: פיכמן, אלעד  
מו"ל: אוניברסיטת בר-אילן  
שנה: 2013  
עמודים: 169  
מקום: רמת גן  
מילות מפתח: קולנוע; מורים; זהות; התפתחות; אמנות; פדגוגיה;

#### תקציר:

המחקר ביקש לבחון את התפיסות והפרקטיקות של מורים לבימוי קולנוע, המתייחסות למעורבותם בתהליך התפתחות הזהות המקצועית של תלמידיהם. לשם כך בוצע מחקר איכותני בבית ספר גבוה לקולנוע אשר כלל: תצפיות על שיעורי בימוי ומגוון השיעורים והפעילות הבית-ספרית לאורך 4 שנים. בנוסף לתצפיות נערכו 41 ראיונות עומק חצי-מובנים (Feen-Calligan, 2005) עם 9 מורים לבימוי וכן 5 ראיונות קצרים עם מורים. בנוסף נערכו 18 ראיונות עומק עם תלמידים משנות הלימוד השונות ו- 5 ראיונות קצרים עם תלמידים. התצפיות והראיונות הוקלטו ותומללו (Glaser, 1998). ניתוח הראיונות של המורים ניסה

להבין אם שיקולים זהותיים מהווים חלק משיקולי ההוראה של המורים וכיצד שיקולים אלו מתבטאים בעבודתם החינוכית. התבצעה קריאה חוזרת ונשנית (guided multiple reading) (Gilligan, 1982; Tappan, 1990) ושימוש באסטרטגיה של אלכסנדר (Alexander, 1988) של "לשאול את הנתונים שאלה", בתהליך הניתוח. ניתוח הממצאים מצביע על: עיסוק בזהות כחלק מהעשייה החינוכית של המורים; מעורבותם של מורים באקספלורציה הזוהרת של תלמידיהם על-ידי הענקת פידבקים (פרקטיקת ה"פידבק המנטב"), והכוונת המורים את התלמידים לשלוש מיומנויות אקספלורציה ("ניתוב האקספלורציה", "השליטה ברגשות" ו"התקשורת במרחב הדבור ובמרחב המדיום הקולנועי"). בנוסף נמצאו ארבע סוגיות זהות כמוקדים לחשיבתם ועשייתם הפדגוגית של המורים לבימוי קולנועי. סוגיות אלו תוארו, פורטו פרקטיקות ההוראה התומכות בהן וכן נוכחותן של הסוגיות בתפיסות התלמידים את עשייתם החינוכית של המורים. להלן הגדרת הסוגיות: 1) "סטנדרטים והון אינדיבידואלי" – האיזון דינמי בין הכוונת המורים את תלמידיהם לעמידה בסטנדרטים מקצועיים גבוהים לבין אקספלורציה פנימית הכוללת דליה של תכנים אישיים וביטויים, 2) המרה ושימור פנטזיה - טרנספורמציה של מחשבות ראשוניות בלתי מעובדות ואוטופיות לאובייקטים במציאות - סרטים המבטאים את זהותו של התלמיד. המרה זו נמצאת במתח עם שימור הפנטזיה על-ידי נסיון לממשה כהעתק למה שהיתה בדמיון, או לחלופין המנעות מנסיונות להגשימה, 3) בעלות פסיכולוגית "סגורה" ופתוחה" - תחושת קניין כלפי הסרט עד כי הסרט נחוה לעיתים, כשלוחה של ה"עצמי". "בעלות סגורה" מאופיינת בשמירה מגנטית על תחושת הבעלות על-ידי אי שיתוף אחרים וחוסר חשיפה של שלבי היצירה. "בעלות פתוחה" מאופיינת בשמירת תחושת הבעלות תוך יחסי-גומלין עם הסביבה, ו-4) ייחודיות וקומוניקטיביות - שאיפה לרמה מסוימת של מאפיינים אינדיבידואליים השונים מאחרים בסביבתה אשר באיזון דינמי עם "תקשורתיות" עשייתו היצירתית של האינדיבידואל כלפי אחרים מלבדו. מהנתונים עלה כי שאמנם אינדיבידואליות נחשבת כתכונה חשובה ליוצרים (e.g., Shavinina, & Ferrari, 2003) אף הזוהרת המקצועית הבוגרת הינה שלב התפתחותי גבוה יותר, בו הפרט תופס את זהותו כחלק ממארג של יחסים עם אחרים. מכאן עלה הצורך להמשיג את הזהות הרצויה במוסד הנחקר כזהות אינטר-אינדיבידואלית. הממצאים תומכים אמפירית בקיומן של תפיסות ועשייה חינוכית אשר מכוונות למעורבות המורים בהתפתחות זהותם המקצועית של תלמידיהם. הסוגיות שנמצאו עשויות לתרום לבתי-ספר לקולנוע, ואף להרחיב את הידוע ולסייע בבניתן בסיס תיאורטי ופרקטי. בסיום נדונה הרלבנטיות של הממצאים לזירות חינוכיות נוספות, הגבלות המחקר והצעות למחקר נוסף.

3.

**כותר: לימודי אמנות הקולנוע ככלי מבע רגשי לבני נוער**

**מחבר/יוצר: מורנו, אלי**

**שנת פרסום: 2016**

**נושא: קולנוע – הוראה, תרפיה באמצעות קולנוע, תלמידים**

**מתוך: קשר עין, 257 (אדר א'-אדר ב' תשע"ו, מרס 2016), עמ' 20-21**

**תקציר:**

הקולנוע יכול לשמש כלי מבע אישי טיפולי לתלמידים באמצעות סרטים שהם יוצרים בעצמם. המאמר עוסק בשאלה מה יכול להיות תפקידו של הקולנוע ככלי מבע אישי,

רגשי, טיפולי עבור בני נוער במסגרת לימודי הקולנוע שלהם בתיכון.

[קישור לטקסט המלא](#)

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TI: **'This Is Description, Not Film Analysis': Semiotically Mediating Genre, Conceptual Formations, and Text Development.**

SO: Language Learning; Jun2014 Supplement, Vol. 64, p85-145

Abstract:

The article looks at how students learn the language of Film Studies, learn Film Studies through language as well as the Film Studies language. Topics discussed include the context of a Film Studies course in a university, the need for higher education students to write essays about film analysis as a requirement of a Film Studies course and the combination of an aspect of the textual meaning with an aspect of the ideational meaning.

5.

TI: **Keeping It Real: Making Superstars of All Your Learners, Cast and Crew Alike.**

AU: Bartrom-Olsen, Linda.

SO: TechTrends: Linking Research & Practice to Improve Learning; Mar2011, Vol. 55 Issue 2, p21-23,

Abstract:

The article provides suggestions on how to expose behind the scene students in Media Class. It states that the behind the scene students including studio crew, cameramen, and editors might be featured in an Outro of the show. It mentions that creating seasonal cards that fit for any holiday for the faculty and staff can be done to show the faces of the entire class. It adds that seasonal cards can be displayed in the classroom, principal's office, and could be sent to parents.

6.

TI: **Lights! Camera! Action! A Grammar of Film for Media Literacy.**

AU: Fortuna, Carolyn.

SO: Knowledge Quest; March/April 2010, Vol. 38 Issue 4, p10-23

Abstract:

In a Grammar of Film class for media literacy, the classroom and library media center become sites for investigating the literal and connotative implications of film discourse. Grammar of Film is based on the concept of visual literacy: the ability to interpret and understand information presented in images. Educators can refresh, reinvigorate, and validate literacy studies through film texts that become pathways for students to make accurate meaning of their visual worlds.

7.

TI: **Connecting Film/Media Studies to Student Experiences.**

AU: Curry, Ramona; Bates, Robin; Ehrlich, Linda C. Wehmeyer, Jim.

SO: Cinema Journal. Summer2000, Vol. 39 Issue 4, p81. 21p.

Abstract:

Presents three articles on the integration of film studies to enrich student experiences. Description of a series of essay homework given in a History of Film seminar; Experiences in teaching film history, aesthetics, and genre as a film studies faculty member; Differences between the critical media studies project and the growing media literacy movement in addressing a challenge in relating to students' extracurricular experiences.

8.

TI: **Towards a film literacy canon: identification and multicultural analysis of the contents used in film education with pre-university students in Spain.**

AU: Jorge, Tamara Moya

SO: Communication & Society. 2019, Vol. 32 Issue 1, p235-249

Abstract:

In the absence of a state film education plan in Spain, there are numerous initiatives operating in the field of both formal and non-formal education, the aim of which is pedagogy through cinema and about cinema. The European Commission has established the identification of a pantheon of authors of which knowledge is compulsory (canonical competence) as one of the four necessary competencies of this film literacy. This article aims to identify this canon promoted by the entities operating outside the formal curriculum and within the different contexts of nonformal education with early, primary and secondary education students in Spain. For this purpose, 65 entities (N=65) – educational centers, regional programs, museums, film libraries, film clubs, festivals, associations and foundations–have been catalogued and consulted for the first time in the different provinces of Spain. Among the results, 194 film titles and 142 names of directors used by those entities involved in image pedagogy in Spain have been collected. From a multicultural point of view, the analysis of the results points to the promotion of a biological approach to the history of universal cinema, in which national cinematography does not find a place. The primacy of North American and French productions is observed, as well as the absence of images with which to work on historical memory in Spain

9.

TI: **Buy, Borrow, or Steal? Film Access for Film Studies Students**

AU: Rodgers, Wendy

SO: College & Research Libraries; May2018, Vol. 79 Issue 4, p568-591

Abstract:

Libraries offer a mix of options to serve the film studies curriculum: streaming video, DVDs on Reserve, and streaming DVDs through online classrooms. Some professors screen films and lend DVDs to students. But how do

students obtain the films required for their courses? How would they prefer to do so? These are among the questions explored using data obtained by surveying students at one Canadian university as well as faculty and librarians at ten Canadian universities that offer film studies programs. The study finds that more students are engaging in digital piracy than using the Library Reserve desk and that faculty and librarians must contend with formats, licenses, and copyright to provide effective, legal access. The paper recommends that libraries increase streaming options, collect DVDs for preservation, digitize DVDs when legally possible, screen films in class, investigate social screening spaces, and lobby industry and government for changes to law and practice

10.

TI: **USING FILM to Expand Horizons: Movies—especially "world cinema"—have tremendous potential to stimulate students' interest, thinking skills, and even empathy.**

AU: Campos, David; Knudson, Ericka

SO: Educational Leadership. Dec2018, Vol. 76 Issue 4, p73-78

Abstract:

The article explores how films, especially "world cinema," have the potential to be used in a classroom setting as a pedagogical tool. Topics discussed include how people identify with the characters they see on film and advice for teachers on how to design a six-part lesson plan around the subject. A list of recommended films is also offered, which includes "Children of Heaven," "Wadjda" and "Bicycle Thieves."

11.

TI: **Active learning through student film: a case study of cultural geography.**

AU: Anderson, Jon

SO: Journal of Geography in Higher Education; Aug2013, Vol. 37 Issue 3, p385-398

Abstract:

This study contributes to the debate over the potential of film as a pedagogical aid. It argues that integrating film production into the assessment of undergraduate modules secures advantages for student learning: students connect their ideas more explicitly to “real world” examples; new voices and understandings are introduced to communication, and broader skills in storyboarding, narration and digital technologies are developed. The use of film also emphasizes the need for a holistic marking strategy to capture the creativity encouraged by this medium. The study suggests that integrating film into assessment offers a “eureka” moment in the student learning experience

12.

TI: **Hollywood Films as Social Studies Curriculum: Advancing a Critical Media Literacy Approach to Analyzing Black Male Representation.**

AU: Pimentel, Charise N.; Busey, Christopher L

SO: Critical Education; 3/1/2018, Vol. 9 Issue 4, p1-17

Abstract:

Critical media literacy approaches to teaching are a pedagogical imperative in twenty-first century education. It is increasingly important educators rethink what constitutes media and extend this conceptualization to Hollywood film as directors and producers also communicate sociopolitical messages. This article explores the intersection of critical media literacy, Hollywood film, and Black males through the lens of Black cultural projection. We use prior research to argue Black males are portrayed as endangered in school curriculum, namely social studies, and this portrayal parallels what students encounter when watching Hollywood films. The significance of this multimodal distortion of Black males is crucial to consider as films are increasingly used in social studies classrooms. We offer a critical analysis of the Hollywood film

The Blind Side as an example of Black cultural projection; then conclude with a call for critical media literacy to be applied towards the use of film in social studies classrooms

13.

TI: **Exploring the Usage of a Video Application Tool: Experiences in Film Studies.**

AU: ALI, Nazlena Mohamad; SMEATON, Alan F

TI: Informatics in Education; Oct2011, Vol. 10 Issue 2, p193-181

Abstract

This paper explores our experiences in deploying a video application tool in film studies, and its evaluation in terms of realistic contextual end-users who have real tasks to perform in a real environment. We demonstrate our experiences and core lesson learnt in deploying our novel movie browser application with undergraduate and graduate students completing a Film Studies course in Dublin City University over a semester. We developed a system called MOVIEBROWSER2 that has two types of browsing modes: Advanced and Basic. In general, students found that the features we provided were beneficial for their studies. Some issues or mismatches arose during the trial. A 'wish-list' was drawn up that might be useful for the future system developer. The contribution and achievements reported in this article are on the demonstration and exploration of how advances in technology can be deployed, and media can be accessed in the context of a real user community. Exploring the usage indicates a positive acceptance among students, besides lessons learned that are important for further investigation

14.

TI: **Evaluating student-generated film as a learning tool for qualitative methods: geographical “drifts” and the city.**

AU: Anderson, Jon



SO: Journal of Geography in Higher Education; Feb2013, Vol. 37 Issue 1,  
p136-146

Abstract:

Film as a tool for learning offers considerable opportunity for enhancing student understanding. This paper reflects on the experiences of a project that required students to make a short film demonstrating their practical understanding of qualitative methods. In the psychogeographical tradition, students were asked to “drift” across the urban environment and record their own experiences of the places encountered. The findings suggest this “drift-film” strategy can be successful in sensitizing individuals to the benefits of qualitative methods, can enhance students' ability to story-board and structure their arguments, and develop key editing skills which can be transferred to future employability

15.

TI: **Analysis of Media Stereotypes of the Russian Image in Media Studies in the Student Audience (example: the screen versions of Jules Verne's Novel "Michael Strogoff").**

AU: Fedorov, Alexander

SO: European Researcher. 2014, Vol. 83 Issue 9-2, p1718-1724

Abstract:

As a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia – as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism – the confidence that if a man has a proper will he can rule his destiny.

16.

TI: **The analysis of social resource mobilization on new media: A case study of Chinese environmental protection documentary Under the Dome.**

AU: Yang, Ya; Yu, Guoming

SO: Telematics & Informatics; Apr2019, Vol. 37, p128-136

Abstract:

According to the theory of online social mobilization and the theory of resource mobilization, the article takes environmental protection documentary Under the Dome as the research object to analyze the mechanism of online resource mobilization from three dimensions including resource, framework and member, as well as answering the research complex on the environmental risk communication – how to use resource mobilization to achieve desired communication effect in the circumstance of new media. • Meanwhile, based on social network analysis, the article discusses whether in this case the communication effect was obtained and the purpose of online social mobilization was achieved. • Moreover, it also probes into the problems in the online mobilization of environmental issues and posits optional research approaches in the future. • The innovation points of the article are, on the one hand, the first-hand data are used to study the environmental protection documentary concerning air quality problems in China, and on the other hand, the theoretical analysis in terms of online resource mobilization is applied.

Abstract According to the theory of online social mobilization and the theory of resource mobilization, the paper takes environmental protection documentary Under the Dome as the research object to analyze the mechanism of online resource mobilization from three dimensions including resource, framework and member, as well as answering the research complex on the environmental risk communication – how to use resource mobilization to achieve desired communication effect in the circumstance of new media.

Meanwhile, based on social network analysis, the paper discusses whether in this case the communication effect was obtained and the purpose of online social mobilization was achieved. Moreover, it also probes into the problems in online mobilization of environmental issues and posits optional research approaches in the future.

17.

TI: **Justice on Screen – A Study of Four Documentary Films on the International Criminal Court**

AU: WERNER, WOUTER G

SO: Leiden Journal of International Law. Dec2016, Vol. 29 Issue 4, p1043-1060

Abstract:

In the past ten years or so, several documentaries on international criminal justice have been produced, shown at film festivals, and used for advocacy and educational purposes. On some occasions, artists, humanitarian organizations, and the Office of the Prosecutor of the International Criminal Court (ICC) have worked closely together in the production of documentary films. Documentaries have thus become important tools for education and the spread of imageries of international criminal justice. So far, however, international legal scholars have largely shied away from researching cinematic representations of their field. In this article, I seek to remedy this by focusing on a family of four recent influential documentaries related to the ICC: The Reckoning, The Court, Prosecutor, and Watchers of the Sky. All four use similar modes of representation, narration and promotion and basically communicate the same message about the Court. My article critically analyzes how such artistic interventions have helped create specific images, stories, and sentiments.

18.

**TI: The Digital Storywork Partnership: Community-centered social studies to revitalize Indigenous histories and cultural knowledges .**

AU: Stanton, Christine Rogers; Hall, Brad; Carjuzaa, Jioanna

SO: Journal of Social Studies Research; Apr2019, Vol. 43 Issue 2, p97-108

Abstract:

Indigenous communities have always cultivated social studies learning that is interactive, dynamic, and integrated with traditional knowledges. To confront the assimilative and deculturalizing education that accompanied European settlement of the Americas, Montana has adopted *Indian Education for All* (IEFA). This case study evaluates the Digital Storywork Partnership (DSP), which strives to advance the goals of IEFA within and beyond the social studies classroom through community-centered research and filmmaking. Results demonstrate the potential for DSP projects to advance culturally revitalizing education, community connectedness, and identity-development. The DSP offers a model for social studies education that is not only culturally affirming and revitalizing for Indigenous communities, but also holds potential for use in all communities. We conclude with recommendations for educators, scholars, and community members engaged in similar efforts

19.

**TI: Fostering Historical Thinking toward Civil Rights Movement Counter-Narratives: Documentary Film in Elementary Social Studies.**

AU: Buchanan, Lisa Brown

SO: Social Studies. Mar/Apr2015, Vol. 106 Issue 2, p47-56

Abstract:

This article describes how elementary preservice teachers used four documentary films to think historically about the United States Civil Rights Movement. The author situates the descriptive case study within research about historical thinking and documentary film, identifying the need for using documentary film to think historically in the elementary teacher education setting. Findings included increased understanding of the process of historical thinking and content knowledge of the Civil Rights Movement among the preservice teachers. A discussion of teaching historical thinking using documentaries in elementary teacher education and opportunities for future research is offered

20.

TI: **A Language of Play: New Media's Possibility Spaces.**

AU: Daniel-Wariya, Joshua

SO: Computers & Composition; Jun2016, Vol. 40, p32-47

Abstract:

This article sketches a theory to describe how play—like words and images—is a resource used by people to express attitudes, to share ideas, and to persuade others. This language of play is at stake at all levels of composing, including invention, production, consumption, distribution, and access. To make this case, this essay makes two large, over-arching claims in its description of play. First, play is symbolized non-discursively within magic circles , or rule-bound cultural sites where composers act strategically. Second, play is emphasized and enabled by specific characteristics of computable media that allow it to be symbolized through rhetorical forms such as memes, feedback systems, and avatars. In particular, the essay describes four possibility spaces for play that are opened by computable media. Play is endlessly repeatable, customizable, interactive, and radically variable. The essay concludes by offering a

rhetorical definition of play specific to computers and writing and suggests possible pedagogical moves instructors might make to highlight the rhetoricity of play for students

21.

TI: **Exploring Adolescents' Multimodal Responses to The Kite Runner: Understanding How Students Use Digital Media for Academic Purposes.**

AU: Jocius, Robin

SO: Journal of Media Literacy Education; 2013, Vol. 5 Issue 1, p310-325

Abstract:

This qualitative study explores how adolescent high school students in an AP English class used multiple forms of media (the Internet, digital video, slide show software, video editing tools, literary texts, and writing) to respond to and analyze a contemporary novel, The Kite Runner, by Khaled Hosseini. Using a multimodal analysis framework, the author explores the following question: How are students' multimodal retellings with literary devices mediated by the text, the choice of compositional tool, and the use of different modes? The findings of this study can be used to shape our understanding of adolescents' multimodal composition practices in academic settings

22.

TI: **Accessible Media: The Need to Prepare Students for Creating Accessible Content.**

AU: Youngblood, Norman E; Tirumala, Lakshmi N; Galvez, Robert Anthony

SO: Journalism & Mass Communication Educator; Autumn2018, Vol. 73 Issue 3, p334-345

Abstract:

Electronic media accessibility has come a long way since the Telecommunications Act of 1996. In 2010, the Communication and Video Accessibility Act (CVAA) mandated closed captioning many online videos and called for making video blind accessible through audio descriptions. The Department of Justice (DOJ) ruled Americans With Disabilities Act (ADA) applied to the virtual world. Since January 2015, there have been over 240 online-accessibility lawsuits. As educators, we need to prepare students to understand what accessibility is and how to make electronic media accessible. This article outlines accessibility issues across the curriculum, including closed captioning, audio descriptions, and online documents, and calls for better integration of accessibility into the electronic media curriculum

23.

TI: **Explaining and communicating science using student-created blended media.**

AU: Hoban, Garry; Nielsen, Wendy; Shepherd, Alyce

SO: Teaching Science: The Journal of the Australian Science Teachers Association; Mar2013, Vol. 59 Issue 1, p32-35

Abstract:

Students engage with science content when they are asked to explain and communicate their knowledge to others. In particular, encouraging students to create various digital media forms such as videos, podcasts, vodcasts, screencasts, digital stories and animations to explain science is usually engaging, especially if they have ownership of the process and use their own devices such as smartphones, digital cameras and computers. Whilst each digital media form has particular affordances, they can also be integrated or 'blended' to provide a new

way for students to explain science using a combination of digital media forms. These can be shared widely to communicate with others by uploading to internet sites

24.

TI: **Using New Media in Teaching English Reading and Writing for Hearing Impaired Students--Taking Leshan Special Education School as an Example.**

AU: Bo Xu

SO: Theory & Practice in Language Studies; Jun2018, Vol. 8 Issue 6, p588-594

Abstract:

Based on socio-cultural interactive mode, this paper attempts to teach reading and writing for hearing impaired students in senior high special education school via new media, such as multimedia technology, smart cell phone, Ipad, wechat, Mooc, microblog, etc. which facilitates acquisition mode of hearing impaired students. This paper constructs an interactive mode in which teacher teaches hearing impaired students English reading and writing through multimedia in class on-line and students learn English via smart cell phone, Ipad, wechat, Mooc, Microblog off-line. The online and offline class constitutes a whole learning mode for them. Through this mode, this paper puts forward some strategies and methods to train reading and writing competence for hearing impaired students

25.

TI: **Technology Integration**

AU: Hofer, Mark; Owings, Kathleen; Thacker, Emma

SO: Social Studies Research & Practice (Board of Trustees of the University of Alabama); 2010, Vol. 5 Issue 1, p176-183



Abstract:

Challenging students to create digital documentary films in history courses engages students in both mastery of content knowledge and higher order thinking experiences. Teachers considering this type of work must contend with the focus on standards-based testing, a wide breadth of content to be covered, the challenge of finding relevant primary source materials, and restrictions related to copyright and Fair Use. This paper explores a resource site for teachers, Digital Docs in a Box, that attempts to mediate some of these concerns and support their students in the creation of digital documentaries. First, we explore the rationale for student creation of digital media, the challenges inherent in these endeavors, and the creation of the resource site. We then overview the structure and use of the site, with an illustration of how a practicing teacher would use one of the documentary kits in the classroom

26.

TI: **Impact of Digital Media on Gifted Students' Career Choices.**

AU: KARA, Naif

SO: Journal for the Education of Gifted Young Scientists; Jun2019, Vol. 7 Issue 2, p99-112,

Abstract:

This study aims to find out the problems of gifted students, who are educated at Science and Arts Centre (SAC), for their career choices and impact of digital media they use on the choices in the process of 'Special Skills Development Program'. The career choices of gifted students in a digital perspective constitute the basic framework of this research. Semi-structured interviews based on purposive sampling were conducted with a total of 20 students, 10 of whom were girls and 10 boys, who continued their 'Special Skills Development Program' at

İzmit Science and Arts Centre in Turkey by using case study from qualitative research approach. In the study, it was concluded that gifted students used digital media to investigate occupations they had previously determined; however the right guidance would be very significant because of their worries through career choices and thus social media literacy would be needed at SAC

27.

TI: **Application of New Media Technology in College English Vocabulary Teaching.**

AU: Qiuying Zhao; Hailong Li

SO: Educational Sciences: Theory & Practice; Dec2018, Vol. 18 Issue 6, p3591-3598

Abstract:

New media technology has been widely used in the teaching of various disciplines in colleges and universities, which is a significant change and innovative development of the traditional teaching mode. This paper investigates the current situation of vocabulary teaching in college English courses, and analyzes the main problems, such as single teaching method, lack of interaction in the teaching process, lack of context in vocabulary training, and students' low evaluation of the course. In view of the above problems, based on the characteristics of new media technology, this paper explores the application path of new media technology in college English vocabulary teaching, as well as the problems that should be paid attention to in order to improve the application effect. Through the research, we can promote the reform of college English vocabulary teaching, change the attitude and evaluation of college students to vocabulary teaching, stimulate their initiative to learn vocabulary, and improve the quality of college English vocabulary teaching